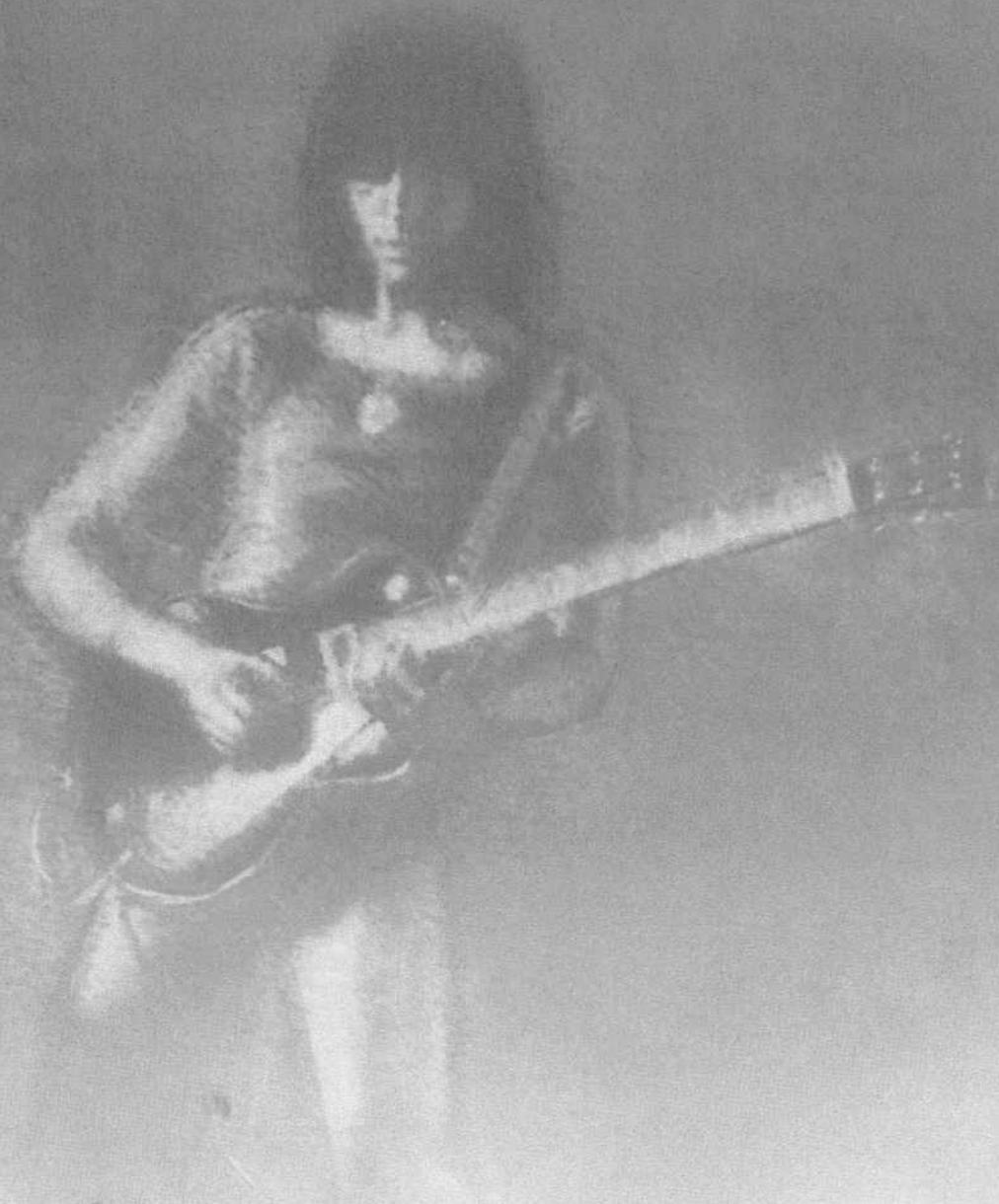




AUTHENTIC TRANSCRIPTIONS  
WITH NOTES AND TABLATURE

JEFF BECK

BLOW BY BLOW



Music transcriptions by Pete Billmann, Aurelien Budynek, Jeff Jacobson, and David Stocker

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# C O N T E N T S

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# You Know What I Mean

By Jeff Beck and Max Middleton

A

Moderately ♩ = 101

\*D13

D9

D13

D9

C#9 D9

C#9 D9

Gtr. 1 (clean)

mf

TAB

Gtr. 2 (clean)

mf

TAB

\*Chord symbols reflect overall harmony.

D13 D9

D13 D9

C#9 D9

C#9 D9

D13 D9

TAB

D13 D9 C#9 D9 C#9 D9 Gtr. 2 tacet D13 D9 D13 D9 C#9 D9 G#m/D#

Harm.  
 \*  
 Pitch: C#  
 \*Harm. located approximately eight-tenths the distance between the 1st & 2nd frets.

D13 D9 D13 D9 D13 D9

Gtr. 3 (dist.)

Rhy. Fig. 1

Gtr. 1

D13 D9 D13 D9

End Rhy. Fig. 1

D13 D9 D13 D9 D13 D9

8va  $\gamma$  *loco*

Harm.

**B**

Gtr. 1: w/ Rhy. Fig. 1 (4 times)

D13 D9

Riff A

Gtr. 3 tacet

D13 D9

Gtr. 4  
(dist.)

*f*

Gtr. 3

D13

D9

D13

D9

End Riff A

Gtr. 4

Gtr. 4      D13      D9      Gtr. 3 tacet      D13      D9

Gtr. 3      Fill 1      End Fill 1

Gtr. 4      D13      D9      D13      D9      Gtr. 3: w/ Fill 1      D13      D9

D13      D9      D13      D9      D13      D9      Gtr. 3: w/ Fill 1      D13      D9

Gtr. 4      D13      D9      D13      D9      D13      D9

Gtr. 3

C

Gtr. 4 tacet

G9 G6

G9

Gtr. 3

12/16 15 14 13 12 10 8 6 5 3

Gtr. 1

3 5 3

G6 G9

5/6 6 4 (4) 2 3 1 2 3 1 3 5 3 6 1 (5) 3 5 5 3 5

3/5 2/4 3/5

G6 G9 G7

semi-harm. -----

X 5 3 5 3 2 0 3 0 1 2 3 2 1 X

3/5 2/4 3/5 7 7 6 7 7 X 2/3 4 3 X X X 7 6 X 7 7 7

The musical score for "The Rose Tree" is presented in two systems. The first system shows the vocal melody in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The melody is written on a five-line staff. Below the staff is a guitar fretboard diagram with six strings. The diagram shows the following fret numbers for each string from left to right: 5, 7, 5, 6, 7, 7, 7, 7, 7, 7, 5, 7, 7, 7, 7, 7, 7, 7. Above the fretboard, there are vertical arrows indicating fingerings: a dashed line for the first two notes, a solid line for the third, and solid lines for the remaining notes. The second system shows the guitar accompaniment in treble clef. The melody is written on a five-line staff. Below the staff is a guitar fretboard diagram with six strings. The diagram shows the following fret numbers for each string from left to right: 9, 10, 9, 9, 10, 9, 9, 9, 9, 9, 10, 9. Above the fretboard, there are vertical arrows indicating fingerings: a dashed line for the first two notes, a solid line for the third, and solid lines for the remaining notes.

F# G

The image displays a musical score for the song "The Wind" by The Beatles. The score is written for guitar and bass. The guitar part is in the upper system, and the bass part is in the lower system. The key signature is one sharp (F#), and the time signature is 4/4. The guitar part includes a melodic line with a "let ring 4" instruction and a bass line with various fret numbers (7, 5, 6, 5, 10, 8, 10, 8, 10, 8, 10). The bass part includes a melodic line with a "let ring 4" instruction and a bass line with various fret numbers (7, 5, 6, 5, 10, 8, 10, 8, 10, 8, 10). The score is divided into two systems by a double bar line. The first system contains the main melody and bass line, and the second system contains a continuation of the melody and bass line. The guitar part is written in treble clef, and the bass part is written in bass clef. The guitar part includes a "let ring 4" instruction, and the bass part includes a "let ring 4" instruction. The score is divided into two systems by a double bar line. The first system contains the main melody and bass line, and the second system contains a continuation of the melody and bass line. The guitar part is written in treble clef, and the bass part is written in bass clef. The guitar part includes a "let ring 4" instruction, and the bass part includes a "let ring 4" instruction.

**D**

Gtr. 1: w/ Rhy. Fig. 1 (2 times)

D13

D9

D13

D9

Gar. 3

[illegible]



D13 D9

D13 D9 D13 D9

*let ring* -----

D13 D9 D13 D9

# **E**

Gtr. 1: w/ Rhy. Fig. 1 (4 times)

D13 D9

Gtr. 4

D13 D9

Gtr. 3

D13 D9

D13 D9

8va

loco

D13 D9

D13 D9

D13 D9

D13 D9

Harm.

D13 D9 D13 D9

15ma *loco*

P.H.

Pitch: F

D13 D9 D13 D9 D13 D9

let ring -

1/2

D13 D9 D13 D9 D13 D9

8va

3

1/4 1

8va

w/ bar w/ bar

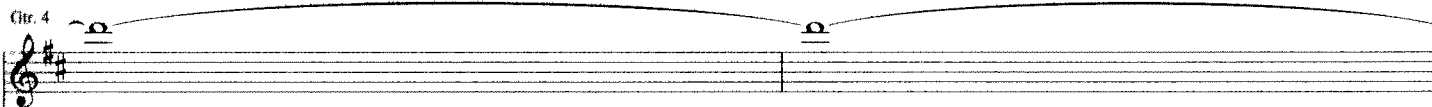
19 (19) (19)

-1/2 -1/2

**F**

G7

8va



(20)



1/4

15 17

15 17 15

17 16 15 13

15

15

15

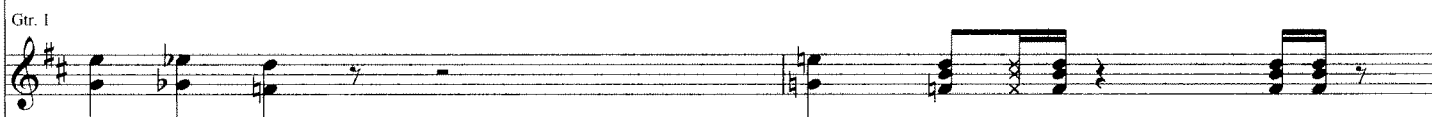
13

15 17

15 17

15 17

17 17



5

4

3

5

4

3

5

3

X

3

3

3

5

3

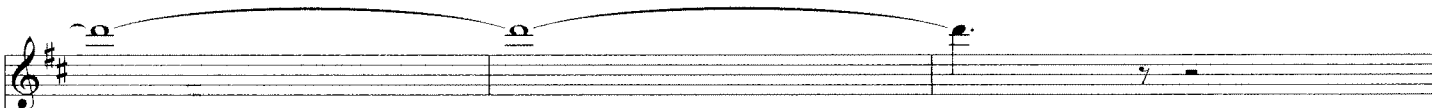
X

3

3

3

8va



(20)



1/2

1/2

1/2

1/2

15

17

15

17

15

17

15

15

17

15

16

17

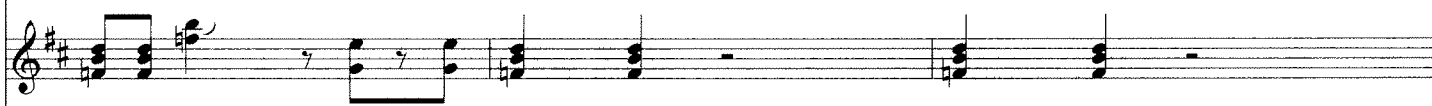
15

18

15

15

17



1/4

3

3

3

4

4

3

5

5

3

3

3

3

3

3

3

3

3

3

3

3

5

5

3

3

3

3

3

3

3

3

3



Gtr. 4 tacet

Gtr. 3

First system of musical notation for Gtr. 3. The staff shows a melodic line with various accidentals (sharps, flats, naturals) and slurs. Below the staff are two fretboard diagrams. The first diagram shows a sequence of fret numbers: (17) 17 15 18 17 15 17 15 16 15 17 15 14 12 14 12. The second diagram shows: 15 15 14 12 14 (14) 12 15 14 12 15 14 12 15 14 12. A 1/2 note symbol is positioned above the second diagram.

Gtr. 1

Second system of musical notation for Gtr. 1. The staff shows a melodic line with slurs and a final note with a sharp. Below the staff are two fretboard diagrams. The first diagram is empty. The second diagram shows a 3/8 time signature and a 3/8 time signature.

Third system of musical notation. The staff shows a melodic line with slurs and a final note with a sharp. Below the staff are two fretboard diagrams. The first diagram shows a sequence of fret numbers: 13 12 12 13 12 12 17 17 (17) 15 17 (17) 15 17 (17) 15. The second diagram shows: 15 18 15 15 18 15 15 18 15 15 18 15 17 15 18 15 17 15 18.

Fourth system of musical notation. The staff shows a melodic line with slurs and a final note with a sharp. Below the staff are two fretboard diagrams. The first diagram is empty. The second diagram shows a 6/8 time signature and a 6/8 time signature.

Fifth system of musical notation. The staff shows a melodic line with slurs and a final note with a sharp. Below the staff are two fretboard diagrams. The first diagram shows a sequence of fret numbers: (18) 18 18 15 18 15 18 18 15. The second diagram shows: 18 18 17 15 17 15 16 15 17 16 17 17 15 17 17.

Sixth system of musical notation. The staff shows a melodic line with slurs and a final note with a sharp. Below the staff are two fretboard diagrams. The first diagram shows a sequence of fret numbers: 3 3 5 3 X X. The second diagram shows: 4 3 3 4 5. The text "let ring" is written below the staff.

First system of musical notation. The treble staff contains a melodic line in G major. The bass staff contains a bass line. The guitar fretboard diagram shows fingerings for the first two measures, including a 1/2 note bend on the 17th fret.

Second system of musical notation. The treble staff continues the melodic line. The bass staff contains a bass line. The guitar fretboard diagram shows fingerings for the next two measures, including a 3/4 note chord and a 5/7 chord.

A

Third system of musical notation, labeled 'A'. The treble staff contains a melodic line with many slurs. The bass staff contains a bass line. The guitar fretboard diagram shows fingerings for the first two measures, including a 7/9 chord and a 9/11 chord.

D13                  D9

16

D13 D9

D13 D9

D13 D9

10 13 12 13 10 14 13 12 15 14 15/17 (17) 10 12 13 10

12 12 10 11 12 11 12 11 12 (12)/21 10 9 7 10 9 7 10 9 10 10 10 8 1/2

D13 D9

D13 D9

10 12 13 10 12 (12) 10 13 12 10 13 12 13 10 11 14 14

D13 D9

D13 D9

D13 D9

15 14 15 X X 10 12 13 10 10 10 12 13 10 13 12 10 13 12 1/2 1/2 1/2 1/2 1/2 1/2 10 12



D13

D9

D13

D9

First system of musical notation for guitar. The treble staff contains a series of eighth notes and a triplet. The bass staff shows fingerings: 10, 13, 12, 13, 10, 11, 15, 14, 15, 14, 15. Chords D13 and D9 are indicated above the staff. A 'P.H.' (Palm Heel) marking is present. The pitch is F#.

Second system of musical notation for guitar. The treble staff continues the melodic line. The bass staff shows fingerings: 10, 12, 13, 10, 10, 10, 12, 13, 10, 13, 12. Chords D13 and D9 are indicated. Fingerings 1/2 and 1/4 are marked. The pitch is F#.

Begin fade

Segue to "She's a Woman"

Fade out

Third system of musical notation for guitar. The treble staff shows a final melodic phrase. The bass staff shows fingerings: 10, 13, 12, 13, 10, 11, 14, 15, 14, 15, 10, 12, 13, 10, 10, 10, 12, 10, 10, 8, 10. Chords D13 and D9 are indicated. A 'P.H.' (Palm Heel) marking is present. The pitch is C#.

# She's a Woman

Words and Music by John Lennon and Paul McCartney

**A**

Moderately ♩ = 82

\*\*E D C Bm7 E7 A D E

\*Gtr. 1 (slight dist.)

*mf*  
neck/mid p.u.  
w/ fingers

T  
A  
B

\*w/ Fender Strat style pickup configuration.

\*\*Chord symbols reflect overall harmony.

A D E A D E A D E

1/4

w/ fuzz

**B**

Gtr. 1 A D E A D E A D E

fuzz off

Gtr. 2 (dist.)

*f*  
w/ talk box

My love \_\_\_ don't give me pres - ents. \_\_\_

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A D E A D E A D E

w/ fuzz

fuzz off

1/4

I know \_ that she's no peas - ant. \_\_\_\_

Gtr. 2 tacet

Gtr. 1 A D E A D E

4 7 7 7 4 5 4 7 4 7 4 7 7

**C**

D \*D7/C A D E

w/ fuzz

1/4

\*Bass plays C.

A D E D C Bm7 E7

1/2

Ch. 1

A D E A D E A D E

Ch. 2

My ba - by don't bring me no pres - ents.

**D**

A D E A D E A D E

w/ fuzz P.H. -- 1 steady gliss. fuzz off

Pitch: C

She don't \_ give boys the eye. \_

A D E A D E A D E

w/ fuzz

She hates \_ to see me cry. \_

P.H.

Pitch: E

A D E A D E A D E

Gr. 2 tacet

fuzz off

**E**

D D7/C A D E

Gr. 1

bridge/mid p.u.

bridge p.u.  
let ring -----

let ring -----

A D E D C Bm7 E7

w/ bar

A D E Am7 Gmaj9 Fmaj9 E7sus2

bridge/mid p.u.

# F

C#m7

Dmaj7

Gtr. 1

Gtr. 2

She's a wom - an who un - der - stands.

D#7

E7

She's a wom - an who loves her man.

# G

Gtr. 2 tacet

A

D

E

A

D

E

Gtr. 1

A D E



A D E A D E A D E

A D E A D E

A D E A D E

A D E A D E

A D E A D E

A D E A D E

A D E A D E

8va  
loco  
P.H. semi-harm. P.H. semi-harm.

1 17 20 1 1/2 (20) (16) 5 6 7 7 7 7 6 7 5 4 7 5 7 4 5 7 5

Pitch: C E

A D E A D E

bridge/mid p.u. 1/4

1 1/2 1 1/2 1 1/2 7 (7) 5 (5) 7 (7) 5 5 3 0 5 3 0 5 5 3 0 5 5 0 3 0 3 0 3

A D E A D E

3

5 3 5 7 5 4 0 2 7 3 4 6 5 6 9 8 9 11 10 11 14 13 14 16 15

A D E A D E

8va  
loco

1 1/2 1 1/2 16 18 17 19 17 20 (20) 17 19 20 19 17 20 17 19 20 17 19 21 19 19 19 5 6 X 6

**H**

D D7/C A D E

1/2

11 12 10 11 11 12 11 9 12 11 12 11 10 12 14 12 10 12 12 (12) 10 12 11 10 8 8 5 7 5

A D E D C E7

trun trun trun trun

6 7 7 5 4 7 5 3 10 (9) 10 10 12 12 7 (9) 5 (7) 7 5 7 7 7 5



A D E A D E

**I** Am7 Gmaj9 Fmaj9 E7sus4 Am7 Gmaj9

Fmaj9 E7sus4 Am7 Gmaj9 Fmaj9 E7sus4

Am7 Gmaj9 Fmaj9 E7sus4 Am7 Gmaj7

*Begin fade*  
Fmaj9 E7sus4 Am7 Gmaj9 Fmaj9 E7sus4

*Fade out*  
Am7 Gmaj9 Fmaj9 E7sus4 Am7 Gmaj9 Fmaj9 E7sus4

**By Jeff Beck**

**Moderately** ♩ = 97 (♩ =  $\overset{\frown}{\text{♩}} \overset{\frown}{\text{♩}}$ )

\*B5

Gtr. 1 (clean)

Gr. I (clean)

*mf*

TAB

	12	12	12	12	12	12	12	12		12	12	12	12	12	12	12	12		12	12	12	12	12	12	12	8
X	X	X	X	X	X	X	X	X		X	X	X	X	X	X	X	X		X	X	X	X	X	X	X	8
9	9	9	9	9	9	9	9	9		9	9	9	9	9	9	9	9		9	9	9	9	9	9	9	8

\*Chord symbols reflect implied harmony.

E9      D#9  
Rhy. Fig. 1

E9 D#9 E9 E7 D#7 E7 E9 D#9 E9 E7 D#7 E7 End Rhy. Fig.

Rhy. Fig. 1

The musical notation for Rhythm Figure 1 is presented on two staves. The top staff uses a treble clef and a key signature of three sharps (F#, C#, G#). It contains a sequence of chords and notes, with some notes marked with 'X' to indicate specific articulation. The bottom staff provides a fretboard diagram for the guitar, with numbers indicating fingerings for each fret. The sequence of chords and notes is as follows: E9 (F#, C#, G#), D#9 (F#, C#, G#), E9 (F#, C#, G#), E7 (F#, C#, G#), D#7 (F#, C#, G#), E7 (F#, C#, G#), E9 (F#, C#, G#), D#9 (F#, C#, G#), E9 (F#, C#, G#), E7 (F#, C#, G#), D#7 (F#, C#, G#), E7 (F#, C#, G#), and End Rhy. Fig. (F#, C#, G#).

**Rhy. Fig. 2**

Rhy. Fig. 2

D#9 E9 E7 D#7 E7 E9 D#9 E9 E7 D#7 E7 E9

D#9 E9 E7 D#7 E7 E9 D#9 E9 E7 D#7 E7



E7#9

A7

E7#9

A7

E7#9

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar part at the top and a piano part below it. The guitar part is in G major (one sharp) and 4/4 time. The first system shows a whole rest followed by a half note G4, a quarter note A4, and a half note B4, with a dashed line indicating a harmonic. The second system shows a whole rest followed by a half note G4, a quarter note A4, and a half note B4, with a dashed line indicating a harmonic. The piano part is in G major and 4/4 time. The first system shows a whole rest followed by a half note G4, a quarter note A4, and a half note B4. The second system shows a whole rest followed by a half note G4, a quarter note A4, and a half note B4. The score is for a guitar and piano arrangement, with the guitar part featuring a harmonic and the piano part featuring a whole note chord.



Harm. -----| \*Harm. -----|

12 7 5 5 5 3 3

Pitch: E B

\*Harmonic & open string sound simultaneously.

P.M.

**D**

E9 E7 D#7 E7 E9 D#9 E9 E7 D#7 E7 E9

12 14 12 10/12 11/13

D

Gtr. 1: w/ Rhy. Fig. 2

D#9 E9 E7 D#7 E7 E9 D#9 E9 E7 D#7 E7 E9

12 14 12 10/12 11/13

D

D#9 E9 E7 D#7 E7 E9 D#9 E9 E7 D#7 E7 E9

12 14 12 10/12 11/13

D

E9 D#9 E9 E7 A E D9 C#9 D9 D7 C#7 D7 D9 C#9 D9 D7 C#7 D7

10 8 12 10/12 10 12 10 8/10  
10 11 12 11 11 9/11

D9 C#9 D9 D7 C#7 D7 D9 C#9 D9 D7 C#7 D7 B11

12/14 12 10 10 10  
X 12/14 12 11 11 10

delay off

**E**

E7#9

Gtr. 2

7/9 8 9 8 9 10 8 9

Gtr. 1

20 3 4 1 2 4 5 1 2 0 3 4 0 0

\*Played behind the beat.

A7

12 9 9 9 12 9 12 9 9 12 9 7 (7) 6 6 7 6 5 6 5 4 7

0 2 2 11 12 14 0  
3 4 1 1 2 4 0 0

E7#9

The musical score for "The Rose Tree" is written for guitar. It features a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature. The melody is written on a single staff, and the guitar accompaniment is written on a six-string staff with fret numbers and chords. The score is divided into two systems. The first system contains the main melody and a guitar accompaniment with fret numbers (0, 1, 2, 3, 4, 0, 1, 2, 0, 0, 1, 2, 0, 3, 2, 0, 2, 0, 2, 0, 0, 2, 0, 2, 0, 2, 0, 3, 0, 3) and a chord diagram for a barre at the 3rd fret. The second system contains the continuation of the melody and a guitar accompaniment with fret numbers (3, 4, 1, 2, 4, 5) and a chord diagram for a barre at the 7th fret. The score is labeled "The Rose Tree" and "Guitar" in the top right corner.

A7

[illegible]

E7#9

[illegible]

A7

let ring -----

E7#9

E9

P.M.

w/ wah-wah

wah-wah off

1/4



**F**

Gtr. 1: w/ Rhy. Fig. 1

E9 D#9 E9 E7 D#7 E7 E9 D#9 E9 E7 D#7 E7 E9

Gtr. 2

w/ delay

Gtr. 1: w/ Rhy. Fig. 2 (1st 4 meas.)

D#9 E9 E7 D#7 E7 E9 D#9 E9 E7 D#7 E7 E9

D#9 E9 E7 D#7 E7 E9 E9 D#9 E9 E7 D#7 E7

*Begin fade*

Gtr. 1: w/ Rhy. Fig. 1

E9 D#9 E9 E7 D#7 E7 E9 D#9 E9 E7 D#7 E7 E9

Gtr. 1: w/ Rhy. Fig. 2 (1st 4 meas.)

D#9 E9 E7 D#7 E7 E9 D#9 E9 E7 D#7 E7 E9

*Fade out*

D#9 E9 E7 D#7 E7 E9 D#9 E9 E7 D#7 E7

# Air Blower

By Max Middleton, Jeff Beck, Philip Chenn and Richard Bailey

**A**

Moderately ♩ = 108

N.C. \*D9 D#9 E9 D5 D#5 E9 D9

Gtr. 2 (clean)

*mf*

TAB

Gtr. 1 (clean)

*mf*

TAB

\*Chord symbols reflect implied harmony.

D#9 E9 D9 D#9 E9

TAB

TAB

Gtr. 1 tacet

Gtr. 2

TAB

TAB

# B

\*\* E9

Gtr. 2

w/ slight dist. w/ bar

14/16 15 15 15 14 15 14 15 14 15 14 15 14 (14) 17 15 16 15 16 12 14 12 14 12 14

\*Gtr. 3

*mp*

7 9 7 9 7 8 7 8 7 7 8 7 7 8 7 9 7 9 7 9 5 7 4 7 5 7 0

\*Synth. arr. for gtr.

\*\*Chord symbols reflect overall harmony.

12 14 12 14 12 14 14/16 15 16 15 15 14 15 14 15 14 15 14 15 14

4 7 5 7 4 7 0 0 7 9 7 9 7 8 7 8 7 7 8 7 7 8 7 9

D9

17 15 15 16 12 14 12 14 12 14 12 14 12 14 12 14 13 14 13 17 15 17 15 17 15

9 7 9 7 9 5 7 4 7 5 7 4 7 5 7 4 7 5 7 5 6 5 6 5 5 5 0

w/ bar

17 15 17 15 (15) 15 13 15 13 15 14 13 15 13 14 13 15 13 14 13 15 13

E9

w/ bar w/ bar

14 16 15 16 15 15 14 15 14 15 14 15 14 (14) 17 15 16 15 16 12 14 12 12 14 7 9 7 9 7 8 7 8 7 7 8 7 9 7 9 5 7 4 7 5 7

-1

Gtr. 3 tacet

Gtr. 2 tacet

Gtr. 4 (slight dist.)

w/ bar

12 14 12 14 12 (12) 14 16 15 16 5

*mf*  
\*w/ octaver  
\*Set for one octave below.



Grtr. 4

13 14 12 13 14 12 13 14 12 13 14 12 13 14 14 12 15

D9

Gtr. 1

1 2 3 4

**D**

Gtr. 4 tacet

D#9 E9 D9 D#9 E9 D9 D#9 E9 D9

(15)

0

(5) 6 7 7 X 7 7 5 6 7 X X 7 7 5 6 7 X X X 7 7 5 6 7 X X X 7 7



**E**

D#9 E9

Gtr. 1 tacet  
E9

D9

Gtr. 5 (dist.)

4

*mf*

12/14 13 14 13 17 15 17 15 17 15

Gtr. 1

4

Gtr. 3

(5) 6 7 7 0 7 7 7

5 7 5 7 5 6 5 6 5 5 5

w/ bar

17 15 17 15 17 15 (15)

15 13 15 13 15 14 13 15 13 14 13 15 13 14 13 15 13

6 5 5 5 6 5

7 5 7 5 7 3 5 2 5 3 5 2 5 3 5 2 5

w/ bar

12 14 13 14 17 15 17 15 17 15 17 15 17 15 17 15 (15)

15 13 15 13 15 14 13 15 13 14 13

5 7 5 7 5 6 5 6 5 5 6 5 5 6 5 7 5 7 5 7 3 5 2 5 3 5

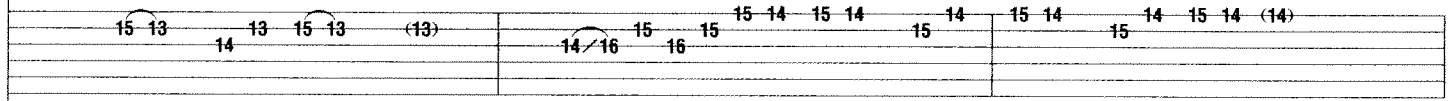
E9



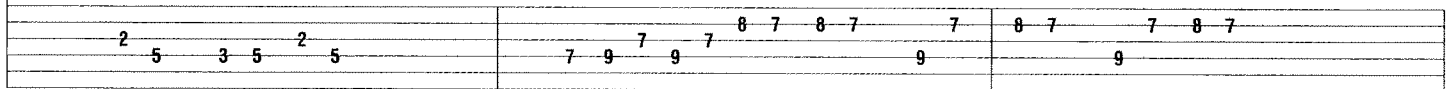
w/ bar

w/ slight dist.

w/ bar

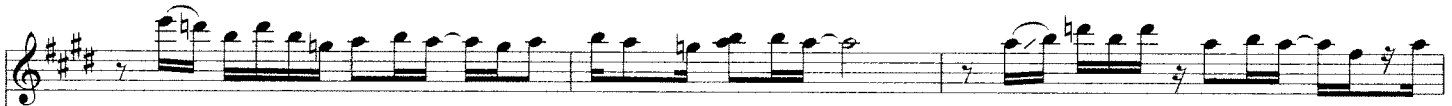


Riff A

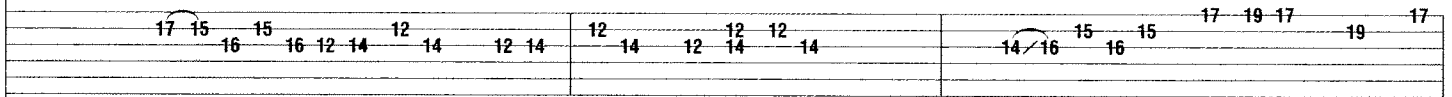


Gtr. 3: w/ Riff A

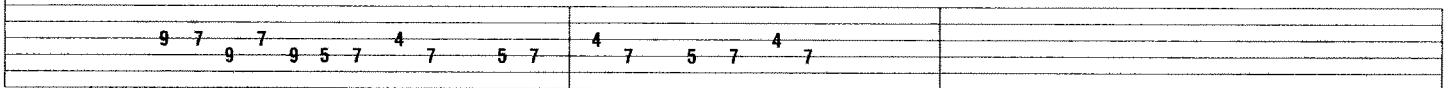
8va



w/ bar



End Riff A



8va

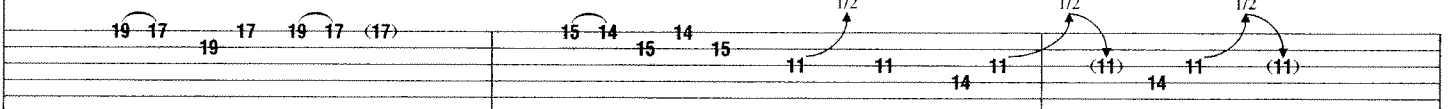
loco

Gtr. 5



w/ bar

w/ bar





4

**F**

E7#9

\*Gr. 6

*mf*

\*Elec. piano arr. for gr.

**G**

Half-time feel ♩ = 129

Gtr. 6 tacet  
Bbm9

Gtr. 6

Gtr. 7 (clean)

B13

Gtr. 7

3

rake -

12 12 11 10 10 12 12 10 9 12

rake -

(12) x 12 11 12 11 12 11 10 12 10 10 10 10 10

E/D

1/2

10 12 10 12 14 12 16 14 12 12 12 13 13 14 14 14

Gmaj7

w/ bar

12 12 13 14 14 12 13 14 12 14 12 13 14 14 14 14 14

7 9 10 5 7 5 5 7 3 5 5 7 5 5 7 8 7 5 7 5

Chords: B $\flat$ /A $\flat$       G/F      E/D      A/B

Gtr. 7

Gtr. 8 (clean)

*mf*  
w/ slide

Gtr. 9 (clean)

*mf*  
w/ slide

B $\flat$ m7  
8va

Gtrs. 8 & 9 tacet

B13#11

Gtr. 7

Travis picking notation for guitar. The first staff shows a melodic line in 4/4 time, starting with a whole rest, followed by a quarter note G4, a quarter note F#4, a quarter note E4, and a quarter note D4. The second staff shows the bass line with fret numbers: 7, 8, 9, 6, (9), (6), 6. There are trills marked 'tr' and a 'loco' instruction. A wavy line indicates a tremolo effect. A '-1/2' marking is present above the final measure.

D/C

Travis picking notation for guitar. The first staff shows a melodic line in 4/4 time, starting with a whole rest, followed by a quarter note G4, a quarter note F#4, a quarter note E4, and a quarter note D4. The second staff shows the bass line with fret numbers: (6), 7, 7, 7, 8, 8, 8, 8, 7, 12, 11, 10, 10. There is a triplet of eighth notes marked '3'.

Travis picking notation for guitar. The first staff shows a melodic line in 4/4 time, starting with a whole rest, followed by a quarter note G4, a quarter note F#4, a quarter note E4, and a quarter note D4. The second staff shows the bass line with fret numbers: 12, 14, 12, 10, 12, 10, 10, 9, 7, 9, 9, (9), 7. There are half-note bends marked '1/2'.

E/D

Travis picking notation for guitar. The first staff shows a melodic line in 4/4 time, starting with a whole rest, followed by a quarter note G4, a quarter note F#4, a quarter note E4, and a quarter note D4. The second staff shows the bass line with fret numbers: 10, 9, 12, 12, 13, 13, 15, 14, 12, 14, 14, 12, 11, 9. There is a wavy line indicating a tremolo effect and a half-note bend marked '1/2'.

Gmaj9#11

Travis picking notation for guitar. The first staff shows a melodic line in 4/4 time, starting with a whole rest, followed by a quarter note G4, a quarter note F#4, a quarter note E4, and a quarter note D4. The second staff shows the bass line with fret numbers: 11, 4, 4, 5, 4, 5, 7, 5, 7, 9, 7. There is a wavy line indicating a tremolo effect.





# Scatterbrain

By Jeff Beck and Max Middleton

**A**

Fast ♩ = 278

(Drums)

8 sec.

(Drums & synth.)

4



**B**

3rd time, Gtr. 2: w/ Fill 1

4th time, Gtr. 2 tacet

\*Bbm

Gtr. 1 (dist.)

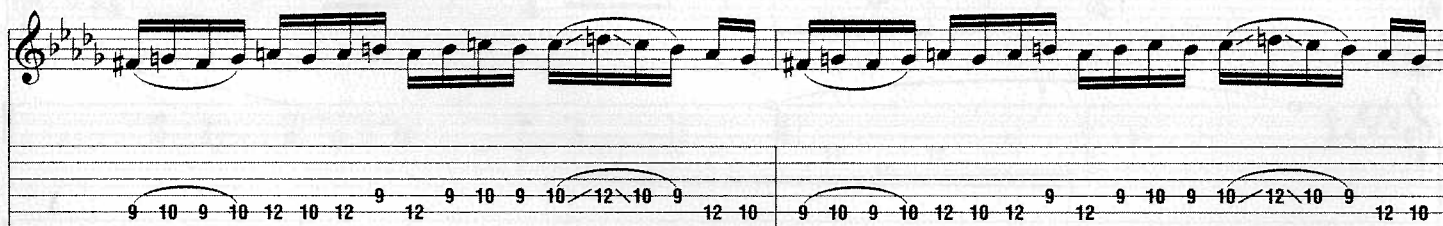


\*Chord symbols reflect overall harmony.

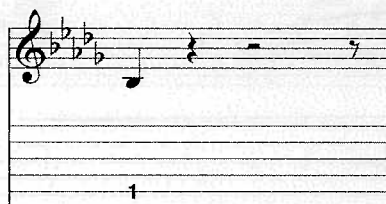
Cb13#11




D/C





Fill 1  
Gtr. 2

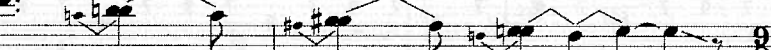
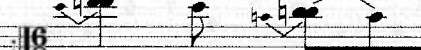


The first system of the musical score for 'The Rose Tree' is shown. It consists of a single staff with a treble clef and a key signature of one flat (B-flat). The melody is written in a simple, folk-like style, featuring a series of eighth and sixteenth notes, often beamed together. The melody is divided into two measures by a bar line. The first measure contains a series of eighth notes, and the second measure contains a series of sixteenth notes. The melody is written in a single staff, and the key signature is one flat.

*To Coda 2* 

The first system of the musical score for 'The Rose Tree' is shown. It consists of a single staff in treble clef with a key signature of one flat (B-flat). The melody is written in a simple, folk-like style. The first measure is a whole note, followed by a half note, and then a quarter note. The melody is repeated twice, with a 1/2 measure rest indicated above the second and fourth measures. The system ends with a double bar line and a repeat sign.

1.  2. 

(♩ = ♩)

Bbm7

E/D      A/B      Bbm7  
 Gtr. 2 (dist.)

*f*

P.H.

1/4

Pitch:  $A^b$   $G^b$ 

The image shows a musical score for the song "The Rose Tree". It consists of two staves. The top staff is a treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). The melody is written in a simple, folk-like style. The bottom staff is a bass clef with a key signature of three flats and a common time signature. It contains a bass line with some slurs and ties. The lyrics "The Rose Tree" are written below the bass staff.

Cb13#11

D/C

D/E

Gmaj7



8va

(♩ = ♩)

19 17 15 15 19 17 15 15 19 17 15 15 19 17 15 15 18 17 15 15 18 17 15 15 18 17 15 15 18 17 15 15 15 17 15 16

(♩ = ♩)

Bb/Ab G/F E/D A/B Bbm7

loco

15 17 (17) 12 14 (14) 9 11 (11) 5 7 (7) 1/2 8 6 8 6 7 6 4 4 6 4 6

6 4 4 6 8 6 8 6 (6) (6) 1/2 8 6 8 6 8 6

Cb13#11

8 (8) 8 6 8 7 8 7 8 6 8 7 8 7 8 7 8 7 (8)

P.H.

Pitch: B

D/C

7 (7) 7 7 9 7 9 1/2 9 (9) 1/2 9 1/2 9 7 9 x

P.H.

Pitch: Bb A

E/D

9 (9) 7 9 9 9 7 9 6 7 5 7 9 7 9 9 11 9 11 2 1/2 (11)

P.H.

Pitch: A B A

let ring ---|

Musical score for "The Rose Tree". The score is written for a treble clef instrument with a key signature of two flats (B-flat and E-flat). The melody begins with a G major 7th chord (Gmaj7) and features a series of eighth and sixteenth notes. The piano accompaniment is shown below the melody, with fingerings indicated by numbers 1 through 5. The bass line includes a 15-measure rest, indicated by a large '15' and a curved line.

*D.S. al Coda 1*

8va ——— loco

$(\text{♩} = \text{♩})$

Bb/Ab G/F E/D A/B

6 6

18 15 18 15 0 17 16 0 17 15 0 17 15 0 15 13 0

15 17 (17) 12 14 9 11 5 7 (7)

**⊙ Coda 1**

**D**

(♩ = ♩)

Gtr. 1 tacet

B♭m7

Gtr. 2

*mp*

17 (17) 14 (14) 11 (11) 7 (7)

8 8 X X 6 6

\*+ = open (toe up);  
○ = closed (toe down)

First system of musical notation. The treble clef staff contains a melodic line with a triplet of eighth notes. The bass clef staff contains a bass line with a triplet of eighth notes. A finger number '1' is written above the final note of the treble staff.

Second system of musical notation, labeled **D/C**. The treble clef staff contains a melodic line with a triplet of eighth notes. The bass clef staff contains a bass line with a triplet of eighth notes.

Third system of musical notation, labeled **E/D**. The treble clef staff contains a melodic line with a triplet of eighth notes. The bass clef staff contains a bass line with a triplet of eighth notes. A finger number '1' is written above the final note of the treble staff.

(♩ = ♩)

Fourth system of musical notation, labeled **Gmaj7**. The treble clef staff contains a melodic line with a triplet of eighth notes. The bass clef staff contains a bass line with a triplet of eighth notes. A finger number '1' is written above the final note of the treble staff.

Fifth system of musical notation, labeled **Bb/Ab**, **G/F**, **E/D**, **A/B**, and **Bbm7**. The treble clef staff contains a melodic line with a triplet of eighth notes. The bass clef staff contains a bass line with a triplet of eighth notes. A finger number '1' is written above the final note of the treble staff.

Sixth system of musical notation, labeled **Cb13#11**. The treble clef staff contains a melodic line with a triplet of eighth notes. The bass clef staff contains a bass line with a triplet of eighth notes. A finger number '1' is written above the final note of the treble staff.

Seventh system of musical notation, labeled **D/C**. The treble clef staff contains a melodic line with a triplet of eighth notes. The bass clef staff contains a bass line with a triplet of eighth notes. A finger number '1' is written above the final note of the treble staff.



E/D

Gmaj7

D.S. al Coda 2

(♩ = ♩)

B♭/A

G/F

E/D

A/B

⊕ Coda 2

Free time

(♩ = ♩)

Gtr. 1 tacet

B♭m7

8va

Gtr. 2

mf

wah-wah off

8va

8va

loco

(♩ = ♩)

**E**

A tempo  
Bbm7  
Riff A

End Riff A

Pitch: F

\*Harmonic located approx. eight-tenths  
the distance between the 5th & 6th frets.

Gtr. 1

Gtr. 2: w/ Riff A

**F**

Bbm7

Gtr. 2

Gtr. 1: w/ Riff B (till fade)

Riff B

End Riff B

Gtr. 1

*Begin fade*

*Fade out*



Abmaj7 Fm7 Csus4 C

semi-P.H. 1

\*1/2

\*Behind nut

**D** D/C Fm7 Bb7 F#7/C C

grad. release

D/C Fm7 Bb7 Csus4 C

grad. release

**E** Cm7 Abmaj7

w/ neck pickup

Fm7 Csus4 C Cm7

rake - 1

w/ bridge pickup

\*\*1/2

1 1/2

Abmaj7 Fm7 Csus4 C

p

mf

\*\*\*1/2



# F

D/C Fm7 Bb7 F°/C C

grad. release

7 (7) 7 7 5 7 5 (5) 6 5 3 5 (5) 5/7 (7) (7) 12/17 17

D/C Fm7 Bb7 Csus4 C

19 (19) 19 19 17 19 19 1/2 19 18 17 15 17 (17) (17) (17)

\*Hammer onto note while manipulating vol. knob.

# G

Cm7 Abmaj7

f

3 1/4 1 5 3 3 5 4 5 6 5 5 4 6 1 1/2 (6)

Fm7 Gmaj9

10 8 (8) 7 8 7 6 13 1 3 3 5 3 5 3 (3) 3 15 0 1 2 3

Gtr. 1 Cm7 Abmaj7 Fm7

tr tr tr

1 3 1 3 1 3 3 5 3 3 (6) 4 (6) 6 (6)

Gtr. 2 (dist.)


mf semi-P.H. grad. bend

1/2 1 1/2 1/2 1 1/2

6 8 8 8 8 (8) 6 8 (8) 8 (8) 6 8 8 8 8 6 8 6 8 8 (8) 6 8 6 8



A $\flat$ maj7



13 11 13 13 11 13 13 11 13 13 11 11 11 11 13 11 13 11 12 10 8

\*\*Played behind the beat.

Fm7 Gmaj9

P.H. grad. release

1 1 1/2

Pitch: C E<sup>b</sup> D C

Cm7 A<sup>b</sup>maj7

grad. bend grad. release

2

Fm7

**H**

Gmaj9 Cm7 A<sup>b</sup>maj7

P.M. 3 grad. bend *p* *f* grad. release

1 1/2 1/2 1 1/2

Fm7 Csus4 C

1/2 1/2

\*Behind nut

**I**

D/C Fm7 Bb7 F<sup>o</sup>/C C

grad. release

1 1/2

(7) 5 7 8 8 7 5 6 5 3 5 5 7 5 5 7 5 7 6 18

D/C Fm7 Bb7 Csus4 C

P.M. grad. release

17 19 19 (19) (19) 19 19 17 20 19 20 19 20 19 (19) 17 18 17 15 17 (17) 3 8

**J**

Cm7 Abmaj7 Fm7

*mf*

1 1/2 1/2 1

10 8 9 7 (7) 10 (10) 6 4 6 4 4 5 7 5 7 5 3 1 1 0 (\*1/2) 0 3 3 5 6

\*Behind nut

**K**

Csus4 C Cm7 Abmaj7

8va

grad. release

1 1/2 1/2 1/2 1/2

6 (6) 5 5 7 5 5 7 5 20 (20) (20) (20) (20) 7 (7) 10 10 7

Fm7 Freely Csus4 C

\*\*

1/2

10 8 10 8 10 (10) 8 10 (10) 9

\*\*Played behind the beat.

# Thelonius

By Stevie Wonder

**A**

Moderately ♩ = 107

(Hi-hat) **2** (Drums) **2** \*F#m7 Gtr. 1 (clean)

*mp*  
w/ wah-wah

T  
A  
B

\*Chord symbols reflect overall harmony.

*mf*

2 2 0 2 0 0 9 X 19

Rhy. Fig. 1

\*\*+ ○ + ○ + ○ + *sim.*

2/4 4 0 4 X X X X X X 0 2 2/4 0 X X 4 X X X X X X X X 0 0 0 1

\*\*+ = closed (toe down);  
○ = open (toe up)

End Rhy. Fig. 1

2/4 4 X X 4 X 0 4 X 4 4 X 4 X X X X X X X X X X X X 4 0 X X X

Gtr. 2 (slight dist.)

*\*p* *mf* *p*  
 w/ talk box  
 12 (12) (12) 10 11 10 9 7 9  
 \*Vol. swell

**B**

Gtr. 2 tacet

Gtr. 1: w/ Rhy. Fig. 1 (3 3/4 times)

F#m7

Gtr. 3 (slight dist.)

*mf*  
 \*\*w/ octaver  
 2 4 6 6 5 4 2 5 4 2 4 2 4 2 4 2 4  
 \*\*Set for one octave below.

1/4  
 1 2 6 6 5 4 2 4 2 4 1 (2) 4 2 2 2 4 2 4  
 trum

1 1/2  
 2 6 6 5 4 2 5 4 2 4 2 4 1 (2) 4 2 2 4 2 4  
 trum

1/2 3/4 1 1/2  
 16 2 6 6 5 4 2 4 2 4 1 (2) 4 2 2 4 4  
 trum





[illegible]

Gtrs. 2, 4 & 5 tacet

Gtr. 3 tacet

A<sup>#</sup>7 B7 C7 C<sup>#</sup>7 N.C.

F<sup>#</sup>m7

Gtr. 1

Gtr. 3

Gtr. 1

**D**

F<sup>#</sup>m7

Gtr. 1

Gtr. 3

Gtr. 1

Gtr. 3

Gtr. 2

Gtr. 1: w/ Rhy. Fig. 1 (2 1/2 times)

Gtr. 3

loco

Gtr. 2

15ma  $\gamma$  loco

Harm.

Pitch: E

tr

1 (2) 4 2 (2) 4 2 5 2 19

1 2 4 4 5 2

Gtr. 2 tacet

Gtr. 3

4 2 1/2 4 2 4 1 (2) 4 2 2 4 2 4

Gtr. 3

2 1 6 6 (6) (6) 4 2 5 4 3 4 2 4

Gtr. 2

4 2 4 2 4 3 2 4 3 2 11 11 2 11 11 10 9

Gtr. 5

Gtr. 4

Gtr. 2

Gtr. 1

Gtr. 3

# E

Gtr. 1: w/ Rhy. Fig. 2

Gtr. 3 tacet

B7

F#7

Gtr. 5

Gtr. 4

Gtr. 2

B7 Bb7 A7 Ab5 A7 A#7 B7 C7 C#7 NC.

Gtr. 5

Gtr. 4

Gtr. 2

Gtr. 1



Gtrs. 2, 4 & 5 tacet  
Am7

Gtrs. 2, 4 & 5 tacet

Am7

Gtr. I

[illegible]

Gtr. 1

Gtr. 3

The first system of the musical score for 'The Rose Tree' is shown. It features a treble clef and a key signature of one flat (B-flat). The melody is written on a single staff, and the lyrics 'The Rose Tree' are written below it. The notation includes a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note Bb4. The lyrics 'The Rose Tree' are written below the notes.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the melody. The second system contains the next two measures. The melody is written in a treble clef with a key signature of one flat (B-flat). The first measure of the first system is a half note G4, followed by a half note F#4. The second measure of the first system is a half note E4, followed by a half note D4. The first measure of the second system is a half note C4, followed by a half note B3. The second measure of the second system is a half note A3, followed by a half note G3. The lyrics 'The Rose Tree' are written below the first measure of the first system, and 'The Rose Tree' is written below the first measure of the second system. The lyrics 'The Rose Tree' are written below the first measure of the first system, and 'The Rose Tree' is written below the first measure of the second system.

The musical score for 'The Rose Tree' is presented on a grand staff. The upper staff is in treble clef, and the lower staff is in bass clef. The key signature has one sharp (F#), and the time signature is 7/8. The melody in the upper staff consists of three measures: the first measure contains a quarter note (F#4), an eighth note (G#4), and a dotted quarter note (A4); the second measure contains a quarter note (B4), an eighth note (C5), and a dotted quarter note (D5); the third measure contains a quarter note (E5), an eighth note (F#5), and a dotted quarter note (G5). The lower staff provides a simple accompaniment using fingerings: the first measure has '3 4 5' and '3 5'; the second measure has '5 7 5 7'; and the third measure has '3 4 5' and '3 5'.

Handwritten musical score for guitar, consisting of six systems. Each system includes a standard musical staff and a corresponding guitar fretboard diagram below it.

**System 1:** The musical staff shows a sequence of eighth and sixteenth notes. The fretboard diagram includes fingerings such as 5, 7, 5, 7, X, X, and a triplet of 5s.

**System 2:** The musical staff continues the melodic line. The fretboard diagram shows fingerings like 5, 7, 5, 7/10, 7, 7, 5, 7, 5, 7.

**System 3:** The musical staff features a complex passage with many sixteenth notes. The fretboard diagram includes a sequence of Xs, 5s, 7s, and a complex fingering involving 13, 12, 13, 12, 13, 12.

**System 4:** The musical staff shows a melodic line with a half-note bend (1/2) indicated. The fretboard diagram includes fingerings like 5, 7, X, 5, (5), 5, 5, X, 5, 7, 7, 5, 3.

**System 5:** The musical staff features a complex passage with many sixteenth notes and a key signature change to two sharps. The fretboard diagram includes a sequence of 12s, 11s, and Xs.

**System 6:** The musical staff continues the melodic line. The fretboard diagram shows fingerings like 5, 7, 5, 7, 5, 5, 3, 5, 5, 7, 5, 7/10.

The image shows a musical score for the song "The Rose Tree". It consists of two staves. The top staff is a treble clef staff with a melody line. The bottom staff is a guitar accompaniment staff, showing chords and fingerings. The key signature is one sharp (F#), and the time signature is 4/4. The melody starts with a quarter rest, followed by a quarter note G4, an eighth note A4, and a quarter note B4. The guitar accompaniment starts with a quarter rest, followed by a quarter note G4, an eighth note A4, and a quarter note B4. The score is written in standard musical notation with a treble clef and a key signature of one sharp (F#).

*Begin fade*

The musical score for 'The Rose Tree' is presented in three systems. The first system features a treble clef and a key signature of one sharp (F#). The melody is written on a single staff, while the accompaniment is shown on two staves below. The second system continues the melody and accompaniment. The third system concludes the piece with a final measure. The score includes various musical notations such as notes, rests, and bar lines, as well as fingerings and articulation marks.

*Segue to "Freeway Jam"*

*Fade out*

The image displays a musical score for the song "The Wind" by The Beatles. It includes a guitar part (top) and a bass part (bottom), both with standard notation and guitar-specific tablature. The guitar part features a melodic line with a key signature of one sharp (F#) and a 4/4 time signature. The bass part provides a rhythmic accompaniment, primarily using eighth and quarter notes. The tablature for the guitar part is written on a six-line staff, indicating fret numbers and techniques like bends and slides. The bass part also includes a tablature staff with fret numbers. The score is divided into measures by vertical bar lines, and the guitar part includes a key signature change to one sharp (F#) in the second measure.

# Freeway Jam

By Max Middleton

**A**

Segue from "Thelonius" Moderate Shuffle ♩ = 130 (♩ =  $\frac{3}{4}$ )  
Gtr. 1 (slight dist.)  
(Drums) 6 sec.

\*\*\* Cm/G F/A Abmaj7/G

Harm. mp

12

TAB

\*Key signature deontes G Mixolydian.

\*\*Chord symbols reflect overall harmony.

\*\*\*Vol. swell.

F/G

-1/2

w/ bar -1/2

†Harm.

8

7

15 15 15 15

†Harmonic and open string simultaneously.

G7

string noise

string noise

5 3

3 5 3

3

**B**

Gtrs. 1 & 2 G7 (slight dist.)

mf

w/ bar

P.M. -----

1/4

1/2

(3) -1 1/2

1/3

3 3 3 3

3 3 5 3 3

Gtr. 1

1/4

1

(1)

3

(3)

(3)

5

3

5 3 1

-1 1/2

Gtr. 2

1/4

1

(1)

3

(3)

(3)

5

3

(3)

1

-1 1/2





G F/G G

w/ bar

F/G G F/G G F/G

Gtr. 2: w/ Riff A (1 1/2 times)

Gtr. 1

End Riff A

w/ bar

G F/G G

w/ bar

G F/G G F/G G

w/ bar

F/G G F/G

Gtr. 1

w/ bar

Gtr. 2

w/ bar



D/G

F/G      F/sus2      D/G

Gtr. 1

mp      \* <      mf

\*\*1.5ma

\*\*P.H.

1      1/2      1      1/2      1      1/2      1      1/2      1/4

5      (5)      5      (5)      5      (5)      5      (5)      3

\*Vol. swell

\*\*Applies to P.H. only.

Gadd9/A      F/G      Bb7      Ab7      G7

3

tr (b.e.)

w/ bar

\*\*\*T

5

3 5 6

8 X 6

0 6 6 0 12

12 (15) (12) (12) 15 12

-1/2

3/15

\*\*\*T = Thumb on 6th string

**F**

Musical score for "The Wind" by Peter Dinklage. The score is in G major, 3/4 time, and consists of 18 measures. The melody is written on a single staff with a treble clef and a key signature of one sharp (F#). The bass line is written on a single staff with a bass clef. The melody features a series of eighth-note triplets in measures 1-10, followed by a quarter note in measure 11, and a half note in measure 12. The bass line consists of a series of eighth-note triplets in measures 1-10, followed by a quarter note in measure 11, and a half note in measure 12. The score includes a capo position of 1 and a key signature change to F/G in measure 13. The piece ends with a double bar line in measure 18.

Musical score for guitar and string quartet. The guitar part is in treble clef with a key signature of one sharp (F#). It features a sequence of chords: G, F/G, G, and F/G. The notation includes various techniques such as bends (marked  $-1/2$ ), triplets (marked 3), and a "w/ bar" (bar bend). The string quartet part is shown in four staves, with specific fingerings and bowing indicated. The score includes a "string noise" section.

string noise

let ring -----

3 w/ bar -----

17 17 15 15 15 0 15 0 15 0 15 0 15

-1 -1 1/2 -1 -1 -1

F/G G F/G Gtr. 1 tacet G F/G G F/G

\*15ma --- 7

let ring - - - - - 3

\* P.H. 4

3 3 3 3 3 5 (5) 3 5 5

Pitch: A

# G

Gtr. 2: w/ Riff A (1st 7 meas. only)

G F/G G F/G G F/G

Gtr. 1

w/ bar - - - - -

w/ bar

-1/2 -1/2

10/12 14 12 13 (13) (13) 15 15 13 15 12 (12) 14 12 13

G F/G

w/ bar - - - - -

w/ bar

1/4

(13) 12 10 12 11 12 15 15 18 15 18 17 15 15 16 17 17 15 15 15

-1/2

G F/G G F/G G F/G

Gtrs. 1 & 2

slight P.H. - - - - -

w/ bar

3 5 2 4 5 3 5 3 5 5 5 5 2 4 5

# H

Gtr. 2 tacet

F/G F7sus2

G F/G

slight P.H. - - - - -

1/4 1/4

(5) 4 2 3 5 3 3 5 5 3 1 1 1 1

Gtr. 1

D/G F/G F7sus2 Amaj7

w/ bar

3/5 12 10 12 14 12 14 (14) 12 14 14 (14) 12

Gadd9/A F/G Bb7 Ab7 G7sus4

I

G7

Begin fade

Fade out

**By Bernie Holland**

### Free time

\*Gtr. 1

Gm7

Ebadd9/G

F7sus4

Amaj7

mp

w/ fingers

let ring throughout

\*Elec. piano arr. for gtr.

Bb13

A13

Ab13

G13

Gb13

F13

E13

Em11

Harm. 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493 494 495 496 497 498 499 500 501 502 503 504 505 506 507 508 509 510 511 512 513 514 515 516 517 518 519 520 521 522 523 524 525 526 527 528 529 530 531 532 533 534 535 536 537 538 539 540 541 542 543 544 545 546 547 548 549 550 551 552 553 554 555 556 557 558 559 560 561 562 563 564 565 566 567 568 569 570 571 572 573 574 575 576 577 578 579 580 581 582 583 584 585 586 587 588 589 590 591 592 593 594 595 596 597 598 599 600 601 602 603 604 605 606 607 608 609 610 611 612 613 614 615 616 617 618 619 620 621 622 623 624 625 626 627 628 629 630 631 632 633 634 635 636 637 638 639 640 641 642 643 644 645 646 647 648 649 650 651 652 653 654 655 656 657 658 659 660 661 662 663 664 665 666 667 668 669 670 671 672 673 674 675 676 677 678 679 680 681 682 683 684 685 686 687 688 689 690 691 692 693 694 695 696 697 698 699 700 701 702 703 704 705 706 707 708 709 710 711 712 713 714 715 716 717 718 719 720 721 722 723 724 725 726 727 728 729 730 731 732 733 734 735 736 737 738 739 740 741 742 743 744 745 746 747 748 749 750 751 752 753 754 755 756 757 758 759 760 761 762 763 764 765 766 767 768 769 770 771 772 773 774 775 776 777 778 779 780 781 782 783 784 785 786 787 788 789 790 791 792 793 794 795 796 797 798 799 800 801 802 803 804 805 806 807 808 809 810 811 812 813 814 815 816 817 818 819 820 821 822 823 824 825 826 827 828 829 830 831 832 833 834 835 836 837 838 839 840 841 842 843 844 845 846 847 848 849 850 851 852 853 854 855 856 857 858 859 860 861 862 863 864 865 866 867 868 869 870 871 872 873 874 875 876 877 878 879 880 881 882 883 884 885 886 887 888 889 890 891 892 893 894 895 896 897 898 899 900 901 902 903 904 905 906 907 908 909 910 911 912 913 914 915 916 917 918 919 920 921 922 923 924 925 926 927 928 929 930 931 932 933 934 935 936 937 938 939 940 941 942 943 944 945 946 947 948 949 950 951 952 953 954 955 956 957 958 959 960 961 962 963 964 965 966 967 968 969 970 971 972 973 974 975 976 977 978 979 980 981 982 983 984 985 986 987 988 989 990 991 992 993 994 995 996 997 998 999 1000 1001 1002 1003 1004 1005 1006 1007 1008 1009 1010 1011 1012 1013 1014 1015 1016 1017 1018 1019 1020 1021 1022 1023 1024 1025 1026 1027 1028 1029 1030 1031 1032 1033 1034 1035 1036 1037 1038 1039 1040 1041 1042 1043 1044 1045 1046 1047 1048 1049 1050 1051 1052 1053 1054 1055 1056 1057 1058 1059 1060 1061 1062 1063 1064 1065 1066 1067 1068 1069 1070 1071 1072 1073 1074 1075 1076 1077 1078 1079 1080 1081 1082 1083 108

A11

A

A11

# B

Moderately ♩ = 121

Gtr. 1 tacet  
\*Dm9  
Gtr. 2 (slight dist.)

mf

\*Chord symbols reflect overall harmony.

Dm9(maj7) Fm9 Fm9(maj7)

Bbm9 Ab/Gb Ebm9

Abm9 Gb/Fb Cbmaj7#11

Bbm7 Gbmaj9 Fm11



Cm11

F/Bb

A11

**C**

Dm9

Gtr. 2 tacet  
Dm9(maj7)

Fm9

Fm9(maj7)

Bbm9

Ab/Gb

Ebm9

Abm9

Gb/Fb

Cbmaj7#11

Bbm7

Gbmaj9

Fm11

Pitch: F

Cm11

F/B $\flat$ 

A11

**D**

Dm9

Gtr. 2 tacet  
Dm9(maj7)

Gtr. 3 (slight dist.)

Gtr. 2

Fm9

Fm9(maj7)

Gtr. 3

B $\flat$ m9A $\flat$ /G $\flat$ E $\flat$ m9

**A $\flat$ m9** **G $\flat$ /F $\flat$**

**C $\flat$ maj7 $\sharp$ 11** **B $\flat$ m7**

**G $\flat$ maj9** **Fm11**

**Cm11** **F/B $\flat$**  **A11**

**Dm9**

**Dm9(maj7)**

Fm9

Fm9(maj7)  
8va

12 10 13 13 15 13 16 13 16 13 13 15 13 13 12 13 15 13 16 16 16

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written in G major and 4/4 time. It consists of two systems of music. The first system includes a vocal melody with the lyrics "Hello, hello, good morning to you" and a guitar accompaniment. The second system continues the melody with the lyrics "And it's you I'm talking to" and the guitar accompaniment. The guitar part features a complex fretboard diagram with various fret numbers and a "fdbk." (feedback) instruction.

The musical score for "The Rose Tree" is presented in two systems. The first system shows the melody in G major (one sharp) and the guitar accompaniment in G major. The melody is in 3/4 time and features a key signature change to A-flat major (Ab major) in the second measure. The guitar accompaniment is in 3/4 time and features a key signature change to A-flat major (Ab major) in the second measure. The second system shows the guitar solo section, which is in A-flat major (Ab major) and 3/4 time. The solo is marked with a "Solo" instruction and a "Guitar" instruction. The solo features a key signature change to A-flat major (Ab major) in the first measure and a key signature change to A-flat major (Ab major) in the second measure. The solo is marked with a "Solo" instruction and a "Guitar" instruction. The solo features a key signature change to A-flat major (Ab major) in the first measure and a key signature change to A-flat major (Ab major) in the second measure.

Gbmaj9                      Fm11

6 9 6                      6 (8) 9 6 8 6                      6 (8) 6 8

Cm11 F/Bb All

let ring --- 1 rake 1

**E**

Dm9

Dm9(maj7) Fm9

Fm9(maj7) Bbm9 Ab/Gb

Ebm9 Abm9

Chord progression:  $G\flat/F\flat$   $C\flat maj7\sharp 11$

Chord progression:  $B\flat m7$   $G\flat maj9$   $Fm11$

Chord progression:  $Cm11$   $F/B\flat$   $A11$

**F**

2nd time, Gtr. 3 tacet  
Dm9

Gtr. 3 tacet  
Dm9(maj7)

Chord progression:  $Fm9$   $Fm9(maj7)$   $B\flat m9$

Chord progression:  $A\flat/G\flat$   $E\flat m9$   $A\flat m9$   $G\flat/F\flat$

Chord progression:  $C\flat maj7\sharp 11$   $B\flat m7$   $G\flat maj9$   $Fm11$

Chord progression:  $Cm11$   $F/B\flat$   $A11$



**G**\*Gtr. 4  
Dm9

Dm9(maj7)

Fm9

First system of musical notation for guitar. It features a treble clef, a key signature of one flat (Bb), and a dynamic marking of *mf*. The staff contains a melodic line with eighth and quarter notes. Below the staff is a six-line fretboard diagram with fingerings: 2, 3 5, 2, 2 2 6, 4 2, 2, 3 2, 5, 6 3.

\*Strings arr. for gtr.

Fm9(maj7)

Bbm9

Second system of musical notation for guitar. It continues the melodic line from the first system. The fretboard diagram below shows fingerings: 5, 3 5, 5 6, 7, 8 5, 6, 8 5.

Ab/Gb

Eb9

Abm9

Third system of musical notation for guitar. The melodic line continues with eighth and quarter notes. The fretboard diagram shows fingerings: 6, 8 5, 8 5, 8, 6 9, 8, 9 6, 8, 6 9.

Gb/Fb

Cbmaj7#11

Bbm7

Fourth system of musical notation for guitar. The melodic line includes a half note and quarter notes. The fretboard diagram shows fingerings: 7, 9, 6 6, 8 8, 6, 9 6, 8 6, 9 8, 6 9.

Gbmaj9

Fm11

Cm11

Fifth system of musical notation for guitar. The melodic line features a half note and quarter notes. The fretboard diagram shows fingerings: 8 6, 9 8 6, 6, 6, 8 5.

F/Bb

A11

Dm9

Sixth system of musical notation for guitar. The melodic line continues with eighth and quarter notes. The fretboard diagram shows fingerings: 8, 5 5, 7, 8 5, 7 8 5 7, 8 5, 7.